

1903
May 23
LoChV
C. 2

The Vaile Collection

On Saturday, May 23, 1903

ILLUSTRATED CATALOGUE

W. R. 12

Vaile, Reginald Francis St. Pere (described in the Receiving Order
as Reginald Vaile), Whitehall-court, Westminster, S.W., late
Cornhill, E.C., of no occupation.

907

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See "Art Pamphlets" "A"
1903
May 23
LoChV
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CATALOGUE

OF THE

Highly Important Collection

OF

FRENCH PICTURES

OF THE EIGHTEENTH CENTURY

AND

PICTURES & DRAWINGS

OF THE ENGLISH SCHOOL

OF

REGINALD VAILE, ESQ.

Who has given up his London Residence, The Priory,
Drayton Gardens, S.W. :

WHICH

Will be Sold by Auction by

MESSRS. CHRISTIE, MANSON & WOODS

AT THEIR GREAT ROOMS

8 KING STREET, ST. JAMES'S SQUARE

On SATURDAY, MAY 23, 1903

AT ONE O'CLOCK PRECISELY

L. 61258

May be viewed Three Days preceding, and Catalogues had, at
Messrs. CHRISTIE, MANSON and WOODS' Offices, 8 *King Street*,
St. James's Square, S.W.

CATALOGUES WITH TWENTY ILLUSTRATIONS, PRICE ONE GUINEA.

CONDITIONS OF SALE.

- I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s.; above Five Pounds, 5s.; and so on in proportion.
- III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.
- IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the pound, or more, in part of payment or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two DAYS from the Sale; Messrs. CHRISTIE MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot, and making no warranty whatever.
- VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots un-cleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale.

CATALOGUE.

On SATURDAY, MAY 23, 1903,

AT ONE O'CLOCK PRECISELY.

DRAWINGS.

D. G. ROSSETTI, 1871.

20 1 LA PIA
Perman 8½ in. by 11 in.

D. G. ROSSETTI.

22 2 STUDY OF A FEMALE HEAD, for "Michael Scott's Wooing,"
9 a work never painted—*red chalk*
16 in. by 13½ in.

D. G. ROSSETTI.

3 LILITH

50
envelopes. And still she sits, young while the earth is old,
And, subtly of herself contemplative,
Draws men to watch the bright web she can weave,
Till heart and body and life are in its hold

—Sonnet lxxviii.

Pastel—38 in. by 33 in.

F. WALKER, A.R.A.

4 THE WOMAN IN WHITE—*black and white*40
white

This drawing was done in 1871 as a poster for Wilkie Collins' dramatised novel. A woodcut was made from it by Mr. Hooper, to whom the artist wrote at the time: "I am bent on doing all I can, with a first attempt at what I consider might develop into a most important branch of art"

85 in. by 51 in.

*Exhibited at the Dudley Gallery, 1872**Christies, 28.4.06, 32g.*

PICTURES.

ENGLISH SCHOOL.

G. CHAMBERS.

160 5 OFF MARGATE

C. Williamson

38 in. by 54 in.

Exhibited at the Guildhall, 1897

G. CHAMBERS.

24 6 OFF WHITBY

11 in. by 17½ in.

J. CONSTABLE, R.A.

220 7 DREDGERS ON THE MEDWAY, AT AYLESFORD, KENT

*Seidl**On panel—9¾ in. by 13¾ in.*

J. CONSTABLE, R.A.

72 8 STONEHENGE

*col**On panel—7 in. by 10½ in.**Engraved by D. Lucas*



AUTOTYPE

J. CONSTABLE, R.A.

- 35 9 NEAR DEDHAM, ESSEX
Ly
 On panel—6 in. by 8 in.

J. S. COTMAN.

- 70 10 FRUIT-BOATS ON THE LAGOONS, VENICE
10th
 9½ in. by 14 in.

J. B. PYNE.

- 11 AFTERNOON NEAR THE LAGO DI LUGANO
175 so
 23½ in. by 39 in.

G. ROMNEY.

- 12 CUPID AND PSYCHE
200
edel.
 50 in. by 40 in.
 From the Collection of W. J. Long, Esq., 1890 *160*
 See Illustration

G. ROMNEY.

- 13 A MOTHER AND CHILD
30
ly.
 44 in. by 62 in. *See also C. 23/7/37 lot 88 Irving*
 From the Collection of Miss Romney, 1894 ?
See Hurcomb's sale June 14. 1928 lot 1415.

G. ROMNEY.

- 14 STUDY FOR THE HEAD OF NATURE IN THE PICTURE OF "THE
 700 INFANT SHAKESPEARE"; and The Engraving of The Infant
700th SHAKESPEARE, by BENJAMIN SMITH 2
 17 in. by 18 in.
 From the Collection of Miss Romney, 1894

D. G. ROSSETTI.

3800

15 VERONICA VERONESE

green

Se penchant vivement, la Veronica jeta les premières notes sur la feuille vierge. Ensuite elle prit l'archet du violon pour réaliser son rêve : mais avant de décrocher l'instrument suspendu, elle resta quelques instants immobile en écoutant l'oiseau inspirateur, pendant que sa main gauche errait sur les cordes cherchant le motif suprême encore éloigné. C'était le mariage des voix de la nature et de l'âme—l'aube d'une création mystique

—Lettres de Girolamo Ridolfi

Three-quarter figure of a female, in green dress, seated at a sort of cabinet, touching the strings of a violin with her left hand, and holding a bow in her right ; a canary in a cage behind her

Signed, D.G.R., and dated 1872

43 in. by 35 in.

Exhibited at Burlington House, 1883

From the Collection of F. R. Leyland, Esq., 1892 1000

From the Collection of J. Ruston, Esq., 1898 1550

See Illustration

J. SYER.

38

16 A MOUNTAINOUS RIVER SCENE, with wood-cutters

43 in. by 34 in.

Sampson

E. WILLIAMS.

49

17 THE RISING STORM

907

A river scene, with rustic bridge, figures and ducks

15 in. by 27 in.

Exhibited at the Guildhall, 1897

JOCK WILSON.

29

18 SUNRISE AFTER A STORM

17½ in. by 30 in.

Ley





J. J. WILSON.

- 22 19 A FRESH BREEZE
 907 15 in. by 26½ in.

DUTCH SCHOOL.

J. D. DE HEEM.

- 125 20 A BASKET OF FRUIT AND DEAD GAME ON A TABLE
 37½ in. by 41½ in.

FRENCH SCHOOL.

- 115 21 PORTRAIT OF A LADY, in white dress with blue robe, seated on
 a bank
 38 in. by 30 in.

- 110 22 A GIRL, in white dress with grey hat, leaning upon her elbow
 907 Oval—23 in. by 19 in.

- 22 22a 21.00 Lady in yellow & silk brocaded dress, with lace trimming, white sleeves, yellow ribbon, miniature
 5½ x 4½

F. BOUCHER.

- 22 23 DIANA REPOSING

The scene is a forest glade, where the fair Diana is resting after the exertions of the chase. One of her Nymphs attends her, and her bow and quiver of arrows hang on a branch close by

29 in. by 38 in.

Signed, and dated 1748

Exhibited at Sheffield, 1901

Exhibited at the Guildhall, 1902

Exhibited at Glasgow, 1902

See Illustration

F. BOUCHER.

24 THE TRIUMPH OF AMPHITRITE

Oval—39 in. by 56 in.

Exhibited at Sheffield, 1901

Exhibited at Glasgow, 1902

J. S. CHARDIN.

25 LE CHATEAU DE CARTES

The figure of a youth seated at a table facing the right, amusing himself building a castle with playing-cards

25 in. by 34 in.

Exhibited in the Salon in 1741, under the title of "Le Fils de M. Le Noir s'Amusant à faire des Châteaux de Cartes"

Exhibited at the Guildhall, 1902

Exhibited at Glasgow, 1902

J. S. CHARDIN.

26 THE YOUNG PRINCESSES

Two little girls playing with a dog and some cards on the floor of a rich apartment; an attendant in red gown is joining in the game

28½ in. by 23½ in.

Exhibited at Sheffield, 1901

Exhibited at Glasgow, 1902

Reproduced in A. G. Temple's 'Examples of French Art'

J. S. CHARDIN.

27 STILL LIFE

Two eggs, a roll of bread, a pewter dish, a flagon, and bottle of wine, with a glass half-full of red wine, arranged on a wooden shelf

14½ in. by 18 in.

Exhibited at the Guildhall, 1902

Exhibited at Glasgow, 1902



F. H. DROUAIS.

- 2000 28 PORTRAIT OF MADAME DU BARRY, in light blue dress, with blue ribbon in her powdered hair, holding up a wreath of flowers in her hands

Oval—27 in. by 22 in.

From the Collection of the Comtesse de Miranda = Christine Nilsson

Exhibited at Glasgow, 1902

See Illustration

thus Semiragh coll

J. H. FRAGONARD.

- 320 29 LE BAISER GAGNÉ

Sebel.

The interior of a rustic room, in which a youth, in pale blue jacket and straw hat, is endeavouring to snatch the stake of the game of cards, a kiss, from a young girl in pink and yellow dress, who resists his efforts, in spite of the girl friend, who apparently is on the young man's side: she holds both the hands of the lover, who consequently cannot free herself

21 in. by 25 in.

From the Collection of Monsieur de Breteuil, Paris, 1785

From the Collection of Monsieur de Chamgrand, Paris, 1787

From the Collection of Dr. Aussant, Paris, 1864

Exhibited at Sheffield, 1901

Exhibited at the Guildhall, 1902

Exhibited at Glasgow, 1902

Vide 'L'Art du XVIII^e Siècle—Fragonard,' Goncourt, p. 333

M. GERARD.

- 50 30 THE YOUNG MOTHER

FTD

Hopkins
Sebel.

A young lady in white satin skirt and pink bodice, holding a child in her arms. In the background the grandmother is preparing the child's cradle

17½ in. by 14½ in.

Exhibited at Glasgow, 1902

B 5

+ 29A J H Fragonard

Head of a young girl in blue dress & white

hair, miniature in ivory, 2 ½ x 2

510

Hopkins

See Guildhall 1902

J. B. GREUZE.

31 THE UNHAPPY FAMILY

A squalid interior, showing misery and poverty brought upon innocent heads by a drunken husband and father. The man has just entered in a state of intoxication; the mother with her children are expostulating with and upbraiding him. The poor half-starved dog seems to join in their protest. The face of the unnatural father is painted from that of Greuze himself

28 in. by 37 in.

*From the Collection of M. Georges Gramont**Exhibited at Sheffield, 1901**Exhibited at Glasgow, 1902**See Illustration**Completed 1915/11*

J. B. GREUZE.

32 THE TWO SISTERS

The scene is the interior of a cottage, where a humbly-clad peasant-girl, in a striped gown, seated beside her father, is being held by him at arm's length from her gaily-dressed sister, who has just entered, and who, bedecked with large pearls and other ornaments, is holding out to her indignant parent a purse of gold in the hope of thereby appeasing him. The book of the play she carries in her hand is suggestive of her having fled from home to go upon the stage

23 in. by 28½ in.

*Exhibited at Sheffield, 1901**Exhibited at the Guildhall, 1902**Exhibited at Glasgow, 1902**From the Family Hallfall*





J. B. GREUZE.

310 33 ADORATION

S. Del.

Head of a girl in mauve dress, with blue ribbon in her hair

18 in. by 14½ in.

Exhibited at Glasgow, 1902

J. B. GREUZE.

34 THE BEGGAR-BOY, standing, in grey coat, with his arms folded

195

m. Col.

Oval—25 in. by 20½ in.

Exhibited at Sheffield, 1901

Exhibited at Glasgow, 1902

34a

J. J. Hermer

125

Waller

an alsatian: a dog in black. Dog & bonnet, green bushy. m. h. 13½ x 10

J. B. HUET.

35 A PASTORAL

The landscape is bathed in warm mist, suggestive of the heat of summer, and is occupied by a shepherd who reclines against a tree, and around are the sheep he is guarding and his shepherd's dog

410

200th

32 in. by 28 in.

Exhibited at Sheffield, 1901

Exhibited at the Guildhall, 1902

Exhibited at Glasgow, 1902

Reproduced in A. G. Temple's 'Examples of French Art'

See Illustration

E. ISABEY.

36 THE RETURN TO PORT: HONFLEUR

*On panel—*16½ in. by 24½ in.

Exhibited at the Guildhall, 1898

Engraved by David Lucas

N. LANCRET.

37 STROLLING MUSICIANS

A lady and a gentleman, with castanets, dancing in the foreground ; a musician, seated, playing a hurdy-gurdy ; two lovers under a tree on the left

28 in. by 34 in.

Exhibited at the Guildhall, 1902

Exhibited at Glasgow, 1902

See Illustration

See Illustration
Not for in *Garret*, I have been collecting
Garret of Murray sale Paris 6/14 1878
N. LANCRET.

N. LANCRET.

38 FIND THE HANDKERCHIEF

The game of hide-the-handkerchief is not being played fairly by the little maiden on the right, who, in her red and black striped skirt and blue bodice, is stealing a glance through her fingers, which the youth in pale pink has detected as he is about to hide the handkerchief with three mischievous little girls on the left. The scene is in a park, and the background is simply foliage and clouded sky

Oval—24 in. by 21 in.

Exhibited at Sheffield, 1901

Exhibited at the Guildhall, 1902

Exhibited at Glasgow, 1902

See Illustration











N. LANCRET.

39 THE SEE-SAW

800
Rose

A youth, seated on the upper end of a see-saw—a plank laid over a fallen tree-trunk—is throwing up his arms; he is dressed in a rich costume of striped satin. On the other end of the plank is seated a girl, in a shepherdess costume, and another youth

Oval—24 in. by 21 in.

Exhibited at Sheffield, 1901

Exhibited at the Guildhall, 1902

Exhibited at Glasgow, 1902

See Illustration

N. DE LARGILLIÈRE.

40 PORTRAIT OF MONSIEUR DE NOIRMONT, in rich

2500

9

yellow dress embroidered with gold, a crimson cloak thrown over his right shoulder, powdered wig; on a terrace, with his right arm resting on a column; three-quarter length

54 in. by 42 in.

Exhibited at the Guildhall, 1902

See Illustration

from the Moniszek coll 2 or 3 years ago

N. DE LARGILLIÈRE.

41 PORTRAIT OF MADAME DE NOIRMONT, in white

1250

Seel.

satin dress with cloak of leopard-skin; she is seated on a bank holding a partridge and a pheasant; her powdered hair is adorned with a crescent and other jewels; three-quarter length

54 in. by 42 in.

Exhibited at the Guildhall, 1902

See Illustration

20

N. DE LARGILLIÈRE.

- 600
10th
- 42 PORTRAIT OF THE MARQUISE DE VANDERNESSE, a lady of the Court of Louis XIV. In pink dress, with yellow robe, standing on a terrace with a basket of flowers. A Sphinx on a pedestal in the background

50 in. by 38 in.

Exhibited at Sheffield, 1901

Exhibited at Glasgow, 1902

MADAME VIGÉE LE BRUN.

- 95
Simple
- 43 PORTRAIT OF THE ARTIST'S DAUGHTER, in red dress, with red ribbons in her hair

Pastel—17 in. by 13 in.

Exhibited at Sheffield, 1901

Exhibited at Glasgow, 1902

C. VAN LOO.

- 380
Jebel
- 44 PORTRAIT OF A LADY, in orange dress, with yellow cloak lined with fur; her right arm is resting on a pedestal, on which is a vase of flowers

40 in. by 38 in.

From the Collection of Madame de Vernejoulles

Exhibited at Sheffield, 1901

Exhibited at Glasgow, 1902





HIS HIGHNESS JOHN WILLIAM NEWBOURG, COUNT PALATINE (10 S. xii. 489).—Johann Wilhelm of Neuburg (b. 1658) was Elector Palatine of the Rhine from 1690 to his death in 1716. See the 'Allgemeine Deutsche Biographie,' xiv. 314–17, Leipzig, 1881. In English there is brief reference to him at p. 335 of Elizabeth Godfrey's 'Heidelberg: its Princes and its Palaces,' London, E. Grant Richards, 1906. The pedigree on p. xiii of this work is not very clear, and not quite accurate. 15.1.10

Johann Wilhelm was the son of the Elector Philip Wilhelm (1685–90), who was the son of Wolfgang Wilhelm, Count of Neuburg. This Wolfgang had by renouncing the Protestant religion acquired the Duchy of Jülich. Hence Johann Wilhelm was able to live in state at Düsseldorf while the unhappy Palatinate was devastated by the French or oppressed by his own tax-gatherers. This Catholic prince was a noted collector of pictures; he built the not very handsome edifice which is still pointed out to the astonished visitor as the University of Heidelberg; and he presented books to the University Library. His selfish and unpatriotic policy towards the Palatinate is duly censured by J. C. F. Häusser in his 'Geschichte der Rheinischen Pfalz,' vol. ii. His two sons having died in infancy, Johann Wilhelm was succeeded by his brother Karl Philip, with whom the line came to an end in 1742. The Heidelberg Museum contains four portraits of Johann Wilhelm, one being a painting of the colossal equestrian statue which was put up during his lifetime at Düsseldorf. If MR. GILBERT would like to have copies of these pictures, I could make the necessary arrangements for him with one of the local photographers.

L. R. M. STRACHAN.

Heidelberg.



J. B. VAN LOO.

- 950
CB
45 PORTRAIT OF MADAME FAVART, THE BRILLIANT
ACTRESS OF THE OPÉRA COMIQUE, in pink and white
striped satin dress, with blue mantle lined with ermine; a
pink ribbon tied round her neck, and a turban with jewel on
her head; her left arm resting on a table, and her right hand
holding a mask

32 in. by 25 in.

From the Collection of Madame de Vallombreuse

Exhibited at Sheffield, 1901

Exhibited at Glasgow, 1902

See Illustration

J. M. NATTIER.

- 4500
y
46 PORTRAIT OF THE COMTESSE DE NEUBOURG
AND HER DAUGHTER

The Comtesse de Neubourg in white bodice and pale
yellow skirt, with light blue drapery thrown over her left
shoulder, covering her knees, is seated at her toilet-table
arranging an ornament of feathers and flowers for the
head of her daughter, who, in white bodice with yellow
drapery, stands at her mother's side, holding a casket of
jewels in her hand. Both ladies have powdered hair, with
ribbons and jewels. Curtain and architectural background

58 in. by 44 in.

Signed, and dated 1749

Exhibited at Sheffield, 1901

Exhibited at the Guildhall, 1902

Exhibited at Glasgow, 1902

See Illustration

*with copy of the original of the work
in other documents relating to
the picture*

*As given as the Benchers pt of mad de Neubourg
at the London sale.*

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J. B. PATER.

2000

47 PLEASURES OF THE COUNTRY

Sedel

A composition of twenty-seven figures, eleven in the foreground and sixteen interspersed among the trees a little distance away. The central figure is in white satin, with blue bows, and with rose-coloured drapery falling at her left side. Her companions of either sex around her, are clothed in a light gay attire, and engaged in idle pastime, music and conversation. Tall and graceful trees occupy the background on the right, and open landscape on the left

35 in. by 44 in.

From the Collection of the Abbé de Mannville

From the Collection of Monsieur Bernstein, Paris

Exhibited at Sheffield, 1901

Exhibited at the Guildhall, 1902

Exhibited at Glasgow, 1902

Reproduced in A. G. Temple's 'Examples of French Art'

See Illustration

J. B. PATER.

48 FÊTE GALANTE

160

80

Some ladies with their attendant cavaliers are dancing in a park to the music of a shepherd's pipes; a girl and her lover dressed as shepherd and shepherdess are looking on

21 in. by 26 in.

Exhibited at Sheffield, 1901

Exhibited at Glasgow, 1902



J. B. PATER.

49 LE MARI COCU ET BATTU: an illustration to 'La Fontaine

100

Seidel

It represents a husband, who suspected his wife, having gone to meet her supposed lover, dressed in her clothes. This gallant falls upon him and beats him, while the wife observes the scene from the balcony of the house

17 in. by 21 in.

Exhibited at Sheffield, 1901

Exhibited at Glasgow, 1902

Engraved by Fillœuil

A. PESNE.

50 PORTRAIT OF THE PRINCESSE DE COUSLANDE-
GRAFT

500

1000

In costume of a palmer, holding a staff in her right hand, and a small dog with her left; landscape background

32 in. by 25 in.

From the Collection of M. de Capremond, of Roanne

Exhibited at Sheffield, 1901

Exhibited at Glasgow, 1902

C. F. LETELLIER.

51 INTERIOR OF A VAULT, with a girl scouring a pan, her sister carrying a pail; two children by a table in the background, utensils on the floor

44

mch

On panel—11½ in. by 17½ in.

Exhibited at Sheffield, 1901

Exhibited at Glasgow, 1902

L. TOCQUE.

- 820
Tocque
52 PORTRAIT OF A LADY, in white muslin dress with mauve sash, flowers in her hair; seated scattering flowers with her hands

35½ in. by 28 in.

From the Collection of Baron de Beurnonville 1880-3

From the Collection of Madame Louis Stern

Exhibited at Sheffield, 1901

See Illustration

L. R. TRINQUESSE.

- 360
9
53 LE SERMENT D'AMOUR

A wooded glade down which two couples are hurrying towards a stone pillar, on which is set a kneeling statue of Cupid; the lady in the foremost couple is calling to witness the vow she makes, while the one following is shielding her eyes from the god which her hurrying footsteps have just brought into sight

Oval—25 in. by 20 in.

Exhibited at Sheffield, 1901

Exhibited at the Guildhall, 1902

Exhibited at Glasgow, 1902

Reproduced in A. G. Temple's 'Examples of French Art'





A. VESTIER.

- 750 54 PORTRAIT OF A LADY, in white dress with muslin sleeves,
Permain and heliotrope bows; a bunch of flowers in her hair tied
 with a ribbon; her right arm resting on a pedestal, holding
 a bunch of flowers

Oval—35 in. by 28 in.

From the Collection of Comte de Bryas, Paris

Exhibited at Sheffield, 1901

Exhibited at Glasgow, 1902

See Illustration

A. WATTEAU.

- 220 55 PORTRAIT OF MADEMOISELLE HARENGER, sister of the Abbé
Redel Harenger, a great personal friend of the artist. In mauve
 dress, holding a palette and brush

24 in. by 20 in.

From the Collection of Madame Cottini, Paris 1886

Exhibited at Sheffield, 1901

Exhibited at Glasgow, 1902

F. BOUCHER.

56 THE FORTUNE-TELLER

This beautiful example of Boucher's decorative art shows a young girl reclining on the grass at the base of a statue, with garments about her in rich folds of blue, yellow and white, and gracefully holding a rose. As her eyes fall in thoughtfulness at what she is hearing, the fortune-teller, with long red robe, bends over her, whispering words into her ear, which may well be interpreted by the two circling figures in the air above, one of whom is threatening her with his amorous dart. The disposition of these two little nude figures among the stately trees is admirable. The foreground is somewhat in shadow; but on the part where the light falls apples and grapes have been thrown

124 in. by $72\frac{3}{4}$ in.

From the Collection of the Marquis de Ganay relative

From the Collection of Madame Ridgway

Exhibited at the Guildhall, 1902

See Illustration

*Revised by J. B. Robinson 1st
at Christie's July 1873*





F. BOUCHER.

57 THE LOVE MESSAGE

Here a party of four ladies and a youth are gathered on the banks of a stream, in which the youth, in scarlet costume and broad-brimmed hat, has been fishing. The interest of the moment is the sending away of a dove, the bearer of a message, which the two on the right are holding, and are evidently in doubt as to the wisdom of despatching it. The two other ladies, one seated with a basket of fruit and flowers on her arm, and the other in light brown costume, and holding a basket of grasses, seem equally concerned in the enterprise. The background on the right consists of slender stems of trees in full foliage, and a dwarfed pillar on which stands a massive vase full of blossoming flowers. On the left there is an expanse of softly clouded blue sky

123 $\frac{3}{4}$ in. by 73 $\frac{1}{2}$ in.

From the Collection of the Marquis de Ganay

From the Collection of Madame Ridgway

Exhibited at the Guildhall, 1902

See Illustration

+ See also "Le Bilet-Vert" in the *Rev. des Arts et des Sciences*,
vol. 21, 2, 13, lot 12.

F. BOUCHER.

58 LOVE'S OFFERING

Here a popular theme of the French painters of the period is treated in a very charming way by this painter. Led by the figure of Love, the two with their offering of flowers have come to place them at the shrine of Cupid around which rose-bushes profusely grow. Dressed in pale blue and white, with narrow blue ribbons about their waists and wrists, and barefooted, the two have arrived at the shrine, when the still romantic time of evening is coming on, and the clouds are just being touched with gleams of sunset

123½ in. by 72 in.

From the Collection of the Marquis de Ganay

From the Collection of Madame Ridgway

Exhibited at the Guildhall, 1902

See Illustration





F. BOUCHER.

59 EVENING

Here a shepherdess, at fall of day, is seated by a little stream, asleep, a narrow ribbon circling her wrist and attached to a sheep-dog. She wears a blue gown and white bodice trimmed with pink, and her straw hat lies beside her. A youth, with loose red coat, has come stealthily near, and is touching the girl's cheek with a straw. The leafage above is specially well delineated by Boucher, the high overhanging branches coming harmoniously across the deep of the evening sky

124 in. by 71 $\frac{3}{4}$ in.

Signed, and dated 1757

From the Collection of the Marquis de Ganay

From the Collection of Madame Ridgway

Exhibited at the Guildhall, 1902

See Illustration

62 625

FINIS

£ 55.742 -





HIS HIGHNESS JOHN WILLIAM NEWBOURG,
 a COUNT PALATINE (10 S. xii. 489).—Johann
 Wilhelm of Neuburg (b. 1658) was Elector
 Palatine of the Rhine from 1690 to his death
 in 1716. See the 'Allgemeine Deutsche
 Biographie,' xiv. 314–17, Leipzig, 1881.
 In English there is brief reference to him
 at p. 335 of Elizabeth Godfrey's 'Heidel-
 berg: its Princes and its Palaces,' London,
 E. Grant Richards, 1906. The pedigree on
 p. xiii of this work is not very clear, and not
 quite accurate. 15. 1. 10

Johann Wilhelm was the son of the Elector
 Philip Wilhelm (1685–90), who was the son
 of Wolfgang Wilhelm, Count of Neuburg.
 This Wolfgang had by renouncing the Pro-
 testant religion acquired the Duchy of
 Jülich. Hence Johann Wilhelm was able to
 live in state at Düsseldorf while the unhappy
 Palatinate was devastated by the French or
 oppressed by his own tax-gatherers. This
 Catholic prince was a noted collector of
 pictures; he built the not very handsome
 edifice which is still pointed out to the
 astonished visitor as the University of Heidel-
 berg; and he presented books to the
 University Library. His selfish and un-
 patriotic policy towards the Palatinate is
 duly censured by J. C. F. Häusser in his
 'Geschichte der Rheinischen Pfalz,' vol. ii.
 His two sons having died in infancy,
 Johann Wilhelm was succeeded by his
 brother Karl Philip, with whom the line
 came to an end in 1742. The Heidelberg
 Museum contains four portraits of Johann
 Wilhelm, one being a painting of the
 colossal equestrian statue which was put up
 during his lifetime at Düsseldorf. If Mr.
 GILBERT would like to have copies of these
 pictures, I could make the necessary arrange-
 ments for him with one of the local photo-
 graphers.

L. R. M. STRACHAN.

Impress May 1772

By Boucher

no. 4 picture in Vandyke's sale

1903



The Tickler.

9 pms

To the Editor of Every Man's Magazine.

[With a Copper-Plate annexed.]

SIR,

THE follies of the town are now become of so contagious a nature, that they quickly spread their baneful influence over the whole country; and the honest farmer's wife, by neglecting her dairy for the more important concerns of Quadrille and Piquet, is presently metamorphosed into a female Macaroni. No wonder that the honest pain-taking yeoman, at his return from a journey, should be astonished to find such an amazing alteration in his dame. But the young curate of the parish, who in most places in the country presides over the taste of his parishioners, had shewn her the necessity of conforming with the reigning fashions; and as she looked upon it as her duty to observe the parson's directions, with regard to her temporal as well as her spiritual concerns, it is not to be wondered at that the farmer did not, on his return, hardly know his own wife.

I am, Sir, Yours, &c.

P. Q.



Countess de Neubourg and her Daughter.

By J. M. NATTIER.

MESSRS. THOS. AGNEW & SONS have the honour of announcing the forthcoming publication of an Etching by FOUQUET-DORVAL of this beautiful Picture.

Exhibited in Paris, 1860, from the Collection of Monsieur Lambert Marie Stanislaus, by whom it was bequeathed to Madame Rivière in 1889.

Exhibited at the Guildhall, 1902, and at Glasgow in the same year.

There will be a limited number of Artist's Proofs only at £6 6s. each, and the plate will then be destroyed.

Engraved surface, $20\frac{1}{2}$ in. \times 16 in.

Orders received by

Messrs. THOS. AGNEW & SONS,
39b, Old Bond Street, London, W., 14, Exchange Street, Manchester,
2, Dale Street, Liverpool,

AND BY ALL THE PRINCIPAL PRINTSELLERS.

Of the few drawings which opened the sale may be mentioned Fred Walker's black and white poster for Wilkie Collins' dramatised novel "The Woman in White," 85in by 21in, which fell to Mr. White for 40gs. The pictures in the Vaile portion not already noticed were: G. Chambers, "Off Margate," Guildhall, 1897, 60gs (C. Wilkinson); J. B. Pyne, "Afternoon near the Lago di Lugano," 175gs (Vokins); French School, "Portrait of Lady," 115gs (Gribble); another of a girl, 10gs (Gooden and Fox); F. Boucher, "The Triumph of Amphitrite," Sheffield, 1901, and Glasgow, 1902, 340gs (ditto); J. S. Chardin, "The Two Princesses," ditto, 260gs (Agnew); ditto, "Still Life," 165gs (Sedelmeyer); Fragonard, miniature of a young girl, 510gs (Hodgkins), from a start of £20; Greuze, "The Unhappy Family," from the Georges Grammont collection, 300gs (Agnew); ditto, "The Beggar Boy," 195gs (Martin Colnaghi); Henner, "An Alsatian," 125gs (Wallis); Huet, "A Pastoral," Sheffield, 1901, Guildhall and Glasgow, 1902, 410gs (Tooth), in competition with Mr. Sedelmeyer, who began at 50gs; Lancret, "Find the Handkerchief," similarly exhibited, 850gs (Rose); ditto, "The See Saw," 800gs (ditto); Largillière, "Marquise de Vandervesse," 600gs (Vokin), against Mr. Sedelmeyer; J. B. Van Loo, "Madame Favart," from the Madame de Vallombreuse Collection, 950gs (Charles Davis); A. Pesue, "Princesse de Coulandegraff," from the collection of M. de Capremont of Roanne, 500gs (Tooth); L. Tocque, "Portrait of a Lady," from the Baron de Beaunnonville and Madame Louis Stern collections, 820gs (ditto); L. R. Trinquette, "Le Serment d'Amour," Sheffield, 1901, Glasgow and Guildhall, 1902, 360gs (Agnew); and A. Vestier, "Portrait of a Lady," from the Comte de Bryas collection, 750gs (Permain). Counting the Boucher quartet separately, and including three additions to the catalogue, sixty-three pictures and drawings, comprising the Vaile section, produced the wonderful average of nearly £885, a good third to the remarkable averages in the Dudley sale, 1892, of £1,094, and the Bolckow sale, 1888, of £950.

Many people left at the conclusion of the Vaile sale, yet the remainder of the catalogue was to pro-

Although by half-past two fifty-eight lots of the Vaile pictures had accounted for 33,442gs, it had been clearly manifest that the company impatiently awaited the unveiling of the Boucher quartet. When at length the moment arrived the tension was great. The big dealers tried to appear nonchalant, but the bid which broke the stillness, "8,000gs," was delivered in nervous tones. Mr. Locket Agnew alone seemed to have his everyday manner. His robust references to "thousands" quickened the pace. At 18,000 guineas Mr. Sedelmeyer gave way. Mr. Tooth, who had been well up, joined issue with Mr. Agnew. At 21,000gs both slackened. "Five hundred!" said Mr. Tooth, in a staccato voice. "Twenty-two thousand!" countered Mr. Agnew. His opponent hesitated. Presently he got out: "Twenty-two thousand three hundred!" Then came a pause. "Anybody else?" queried Mr. Hannen, with the hammer poised. "I daren't," smilingly said Mr. Agnew, holding severe communion with himself. Down went the hammer, and a straining sightseer on the platform at the end of the room fell off his perch. On the whole, this is an excellent price. It is true that the "Pompadour" portrait by Boucher brought £10,395 in the Lonsdale sale, 1887, passing to the collection of Baron Ferdinand de Rothschild; and, again, that the five panels by Boucher's pupil, Fragonard, illustrating "Roman d'Amour de la Jeunesse," the glory of the Maison Marvilain at Grasse, realised £50,000 in February, 1893, at a Cannes auction; but it must be borne in mind that the Boucher quartet, "The Fortune Teller," "The Love Message," "Love's Offering," and "Evening," could have been secured within recent years at a much less sum. Mr. Vaile's choice was therefore fully vindicated on Saturday.

Early in the day the note of generally increased market appreciation had been struck. A small sign was evinced in Romney's "Cupid and Psyche" (lot No. 12). In the W. J. Long sale, 1890, this fetched 160gs. Saturday's price was 200gs (Sedelmeyer). Rossetti's "Veronica Veronese" furnished a more certain augury. In the Leyland sale, 1892, it brought 1,000gs, and later in the Ruston dispersal, five years ago, 1,550gs was the price. Mr. Locket Agnew began the bidding at 2,000gs on Saturday, and had to give 3,800gs finally to secure possession. The highest sum reached by a Nattier hitherto was £4,095 in the Lyne-Stephens sale, 1895. On Saturday the beautiful group, "Comtesse de Neubourg and Daughter," commented on in the prefatory article on the sale appearing in Thursday's issue, finished at 4,500gs (Agnew). This picture was exhibited in Paris, 1860, and at the Guildhall last year; Mr. Hannen further stating that with it would be included a codicil of the will of M. Stanislas, dated 1889, proving that the sitters were his eighteenth century ancestors. Messrs. Agnew were responsible also for other high prices in the Vaile section. In a contest with a foreign visitor they secured Boucher's "Diana Reposing," dated 1748, for 5,000gs, and for Drouais' "Madame du Barry," once in the collection of the Comtesse de Miranda, and in the 1773 Salon, they bid 2,000gs from their own opening of 500gs. Laveret, once the close imitator of Watteau, was well represented by the "Strolling Musicians," which induced the same firm to go to 1,500gs, and they gave 2,500gs for the "Monsieur de Noirmont," by Largillière, the quondam assistant of Sir Peter Lely. It is not often that in the case of a painter's renderings of husband and wife the man's portrait realises more than the woman's. Mr. Sedelmeyer, however, obtained the "Madame de Noirmont" for only 1,250gs. This Paris dealer was very prominent throughout the day, and amongst other Vaile pictures he bought the following: J. S. Chardin, "Le Château de Cartes," 200gs, Salon 1741, and Broderip sale 1872, 85gs; Fragonard, "Le Baiser Gagne," 320gs; Greuze, "The Two Sisters," 310gs, Mr. A. Smith being the under-bidder; the same painter's "Adoration," 310gs, in competition with Sir J. Tolle-mache Sinclair; C. van Loo, "Portrait of a Lady," from the collection of Madame Vernejoulles, 380gs; J. B. Pater, "Pleasures of the Country," formerly in the Abbé de Mannville and Bernstein collections, 2,000gs; ditto, "Fête Galante," 160gs—the bidding was here so slow that the veteran, Sir William Agnew, whose professional days have long since passed, could not help saying in a loud aside, "Knock it down!"—Pater, also, "Le Mari Cocu et Battu," a somewhat raviere subject, 100gs; and Watteau, "Mlle. Haren-ger," 220gs. Mr. Sedelmeyer also bought J. Constable's "Dredgers on the Medway," a small panel picture, for 220gs.

The two three-quarter length portraits by N. De Largillière were purchased privately from the Mnischev collection some two or three years ago by Messrs. Thomas Agnew and Sons; that of Monsieur de Noirmont, in rich yellow dress embroidered with gold, a crimson cloak thrown over his right shoulder, on a terrace, with his right arm resting on a column, 54in. by 42in., realized 2,500 guineas (Agnew), whilst the companion portrait of Madame de Noirmont, in white satin dress, with cloak of leopard skin, seated on a bank, holding a partridge and a pheasant, realized just exactly one-half—viz., 1,250 guineas (Sedelmeyer); and here may be pointed out the very curious fact, so much the reverse of what obtains in connexion with the pictures of Early English masters, that French 18th century portraits of men nearly always sell at considerably higher figures than the companion portraits of women. The third example of Largillière, the portrait of the Marquise de Vandermesse, a lady of the court of Louis XIV., in pink dress, with yellow robe, standing on a terrace with a basket of flowers, 50in. by 38in., fetched 600 guineas (Vokins). One of the most "popular" pictures in the Vaile collection was the beautiful example of J. M. Nattier, the canvas (58in. by 44in.) containing the portraits of the Comtesse de Neubourg and her daughter, the former in white bodice and pale yellow skirt, with light blue drapery thrown over her left shoulder, the daughter in white bodice with yellow drapery, standing at her mother's side. This picture, which is signed, and dated 1749, is, with the exception of the Boucher portrait of Madame de Pompadour in the Lonsdale sale already referred to, perhaps the most attractive example of the 18th century French school which has ever appeared in an English auction-room; it was started at 2,000 guineas by Messrs. Agnew, who at 4,500 guineas were declared the purchasers. Its authenticity is beyond question; it was exhibited in Paris in 1860, and comes from the collection of Monsieur Lambert Marie Stanislas, by whom it was bequeathed to Madame Riviére in 1889; and a copy of the will with other documents respecting the picture is given with it.

The single example of F. H. Drouais, a portrait of Madame Du Barry, in light blue dress, with blue ribbon in her powdered hair, holding up a wreath of flowers in her hands, oval 27in. by 22in., was sold as the work of another artist, and at a comparatively small price at the last of the Demidoff sales in Florence, in 1880; it more recently comes from the collection of the Comtesse de Miranda, better known as Madame Christine Nilsson, the famous operatic singer, and it now realized 2,000 guineas (Agnew). Only two others of the Vaile pictures reached four figures; one of these, the beautiful example of N. Lancret, "Strolling Musicians," a lady and a gentleman, with castanets, dancing in the foreground, a musician playing a hurdy-gurdy, and two other figures, 28in. by 34in.; was purchased from the collection of M. Gavet, a well-known amateur; and, starting at 500 guineas, it reached 2,500 guineas (Agnew). The two others by this master were, "Find the Handkerchief," the game being played by children in a park, with a background of foliage and clouded sky, oval 24in. by 21in., 850 guineas (Rose); and "The See-Saw," a youth in a rich costume of striped silk, a girl in shepherdess costume, and another youth, oval 24in. by 21in., 800 guineas (Rose). The other pictures by artists of the French School were three by J. S. Chardin, "Le Chateau de Cartes," 28in. by 34in., exhibited at the Salon in 1741 as "Le Fils de M. Le Noir s'Amusant à faire des Châteaux de Cartes," 28in. by 34in., 200 guineas (Sedelmeyer); "The Young Princesses," 28½in. by 23½in., 260 guineas (Agnew); and "Still Life," 14½in. by 18in., 165 guineas (Sedelmeyer); two by J. H. Fragonard, "Le Baiser Gagné," a rustic interior, with a youth in pale blue jacket and straw hat, and a girl in pink and yellow dress, 21in. by 25in., 320 guineas (Sedelmeyer); and a miniature in ivory of the head of a young girl in blue dress and white hat, 2½in. by 2in., 510 guineas (Hodgkins); four by J. B. Greuze, "The Unhappy Family," a squalid interior, with the father of the family in a state of intoxication, 28in. by 37in., 300 guineas (Agnew); "The Two Sisters," the interior of a cottage scene, 23in. by 28½in., 310 guineas (Sedelmeyer)—from the Farnley-hall sale; "Adoration," head of a girl in mauve dress with blue ribbon in her hair, 18in. by 14½in., 310 guineas (Sedelmeyer); and "The Beggar-Boy," 25in. by 20½in., 195 guineas (M. Colnaghi); J. J. Henner, an Alsatian lady in black dress and bonnet, on panel, 18½in. by 10in., 125 guineas (Wallis); J. B. Huet, a pastoral subject, with shepherd reclining against a tree, and sheep, 32in. by 28in., 410 guineas (Tooth); C. Van Loo, portrait of a lady in orange dress with yellow cloak lined with fur, 40in. by 38in., 380 guineas (Sedelmeyer); J. B. Van Loo, portrait of Madame Favart, the brilliant actress of the Opéra Comique, in pink and white striped satin dress with blue mantle lined with ermine, 32in. by 25in., 950 guineas (C. Davis); three by J. B. Pater, including "The Pleasures of the Country," a composition of 27 figures, 11 in the foreground and 16 interspersed among the trees a little distance away, tall and graceful trees occupy the foreground on the right, and open landscape on the left, 35in. by 44in., 2,000 guineas (Sedelmeyer); A. Pesne, portrait of the Princesse de Coeslandgraft, in costume of a pawner, holding a staff in her right hand

Two fine whole-length portraits by Sir Jos Reynolds, the property of the Dean of Wells, were also sold. These portraits represent respectively Thomas, eighth Earl of Westmorland (died in 17 in rose-coloured velvet costume with white wig, wearing in a wooded landscape; and John, ninth Earl of Westmorland (died in 1774), in blue costume embroidered with gold braid, standing in a landscape, with distant view of Apethorpe, engraved by R. B. Parkes. Former of these, which now realized 2,100 guineas, painted, according to Messrs. Graves and Cronin's monumental work on Reynolds, in 1761, when the sitter "Mr. Fane," the artist receiving 80 guineas for picture; and the latter in 1764 as "Lord Burghers" the price paid for it being 100 guineas; it now realized 1,250 guineas, both being purchased by Mr. Ma. Colnaghi. The two portraits were exhibited at British Institution in 1866 by the then Earl of Westmorland who soon afterwards sold the pair to Messrs. T. Agnew and Sons, who disposed of them to Dr. Jex-Blake about £1,000. Lord Wimborne's important example Paul Veronese, "Venus and Mars," full-length life-size figures, 79½in. by 62½in., exhibited at the last Masters, and signed on the base of the pedestal "Pav Veronensis f.," realized 6,000 guineas (A. Wertheimer). The two pictures, the property of Mr. E. F. Milliken, New York, were—Titian, portrait of Giorgio, Cornaro dark dress, standing, holding a falcon on his left hand which he wears a grey glove, 43in. by 38in., signed "Ticlanus F.," painted about 1522, engraved by Skel in 1811, from the Castle Howard collection, and highly praised in Crowe and Cavalcaselle's "Life and Times of Titian"—4,500 guineas (Mellor); and J. M. W. Turner "Dunstanborough Castle: Morning after a Storm," 18 by 27in., engraved by R. Brandard, and reproduced Armstrong's "Turner"—600 guineas (Nottley).

The following were among the "different p. perties":—Sir H. Raeburn, portrait of Miss Isabella Brown, in white frock with silver-grey waistband, 24 by 24in.—2,600 guineas (Colnaghi and Co.); G. Morla a gipsy family, with a donkey at the edge of a wood, 27in. by 36in.—310 guineas (Leggatt); F. Cotes, whole length portrait of Miss Becker, of Faringdon, Berks white muslin dress embroidered with flowers in gold standing in a landscape, 87in. by 55in.—300 guineas (Blakeslee); J. Stark, a wood scene near Norwich, with pool and figures on a road, on panel, 18½in. by 22in.—guineas (McLean); J. Hoppner, portrait of Mrs. Full in white muslin dress with blue sash, holding a quill pen, 49in. by 40in.—1,350 guineas (Mellor); J. Van Goy a river scene, with windmill, boats and fishermen, signed and dated 1632, 44in. by 70in.—380 guineas (Wertheimer); G. Morland, "The Thatcher," 24½in. 29½in., engraved by W. Ward, and sold by order of executors of the late Rev. Charles Phipps Eyre, rector Marylebone—150 guineas (McLean); P. Nasmyth, woody landscape, with cottages, figures, pool and boat on panel, 9in. by 11½in.—190 guineas (Vicars); and drawing by J. Downman, portrait of the Hon. M. Gunning (née Bridgeman), in white dress with pink powdered hair, 1785, oval, 8in. by 7in.—190 guineas (Colnaghi and Co.).

SALE OF THE VAILE AND OTHER PICTURES.

W.A. & The Times 25.5.03.

Messrs. Christie, Manson, and Woods sold on Saturday the highly important collection of French pictures of the 18th century and pictures and drawings of the English school of Mr. Reginald Vaile, The Priory, Drayton-gardens, S.W.; also other important pictures of the Early English School and of old masters, the property of the Dean of Wells, Mr. E. W. Beckett, M.P., Lord Wimborne, Mr. E. F. Milliken, of New York, and others. A notice of the sale was published in *The Times* of Thursday. During each of the last three days Messrs. Christie's rooms have been densely thronged with sight-seers; and on Saturday, long before the beginning of the sale, the various galleries were crowded with people anxious to get the foremost places in the large room, which was too small to accommodate with any degree of comfort all those who wished to take part in what was generally felt would be a memorable event. All the principal London dealers were present, and at least two—M. C. Sedelmeyer and M. Jacques Seligmann—came over from Paris for the occasion. The gross total of the sale, which consisted of 90 lots, amounted to £105,845 5s., and this constitutes a record in the annals of English auction sales. The Dudley gallery of pictures, sold on June 25, 1892, and consisting of 91 lots, produced a total of £99,564. On Saturday the sale lasted just three hours; whereas the Dudley collection was over four hours in being dispersed.

The first portion of the sale consisted of Mr. Reginald Vaile's collection of 62 pictures, which produced a total of £58,529 2s. In opening the sale, the auctioneer, Mr. Hannen, pointed out that this collection was entirely formed during the last ten years, and some of the purchases were made as recently as July last. Owing to the death of his wife, Mr. Vaile has decided to give up his London house and to reside abroad for some years. The further announcement of Mr. Hannen that "the collection is sold absolutely without reserve" was received with a very general relief and enthusiasm. Such an interesting and important collection of pictures by the old French masters has not come up for public auction in England for many years. There were some important examples in the Lyne Stephens sale in 1895, but these were few in number. The extreme difficulty of obtaining first, or even second-rate, examples of this school is well known. Nearly every one of Mr. Vaile's pictures has been recently exhibited, either at the Guildhall, in 1902, at Glasgow, in the same year, or at Sheffield, in 1901; their merits, therefore, are familiar to connoisseurs.

It was generally felt that the most important feature of the Vaile collection was the group of four large decorative panels by F. Boucher, which came at the end of the sale. These four works, respectively called "The Fortune-teller," "The Love Message," "Love's Offering," and "Evening" (the last of which is signed and dated 1757), each measuring about 124in. by 71in., were at one time in the collection of the Marquis de Ganay, and passed thence into the possession of his relative Madame Ridgway, by whom they were exhibited at the Guildhall last year, and of whom they were purchased for Mr. Vaile; each of the panels is exhaustively described in the sale catalogue, so that it is not necessary to give descriptive details here. On Saturday, there being no objection, the four were sold in one lot, and the first bid was 8,000 guineas; in about 24 bids of 500 guineas and 1,000 guineas, in which M. Sedelmeyer, Messrs. Agnew, and Messrs. Tooth were the principal competitors, the group fell to the last-named firm at 22,300 guineas. This is an enormous price for this artist; and, striking an average, it has only on three previous occasions been approached. The record for a single picture of Boucher was obtained at Lord Lonsdale's sale in 1887, when the portrait of Madame de Pompadour in blue silk dress realized 9,900 guineas; at the La Béraudière sale in 1885 the same artist's portrait of the same lady "sous les traits de Vénus" sold for 133,700 francs in Paris, where, in 1899, a portrait (just half the size of the last-mentioned picture) of Alexandre Le Normand d'Etiolles fetched 85,000 francs at the Mühlbacher sale. Saturday's sale included two others by this artist—"Diana Reposing," a scene in a forest glade, where Diana is resting after the exertions of the chase, attended by a nymph, 29in. by 38in., signed and dated 1748—3,000 guineas (Agnew); and "The Triumph of Amphitrite," oval, 39in. by 56in.—340 guineas (Gordon and Esch).

and a small dog with her left, landscape background, 32in. by 25in., 500 guineas (Tooth); L. Tocque, portrait of a lady in white muslin dress with mauve sash, flowers in her hair, seated, scattering flowers, 35½in. by 28in., 820 guineas (Tooth); L. R. Trinquesse "Le Serment d'Amour," a wooded glade down which two couples are hurrying towards a stone pillar, on which is set a kneeling statue of Cupid, oval 25in. by 20in., 360 guineas (Agnew); A. Vestier, portrait of a lady in white dress with muslin sleeves and heliotrope bows, a bunch of flowers in her hair, oval 35in. by 28in., 750 guineas (Permain); and A. Watteau, portrait of Mademoiselle Harenger, sister of the Abbé Harenger, a great personal friend of the artist, in mauve dress, holding a palette, 24in. by 20in., 220 guineas (Sedelmeyer).

Mr. Vaile's small collection of four drawings and 15 pictures by artists of the English School was not remarkable; but the following may be mentioned:—A drawing by D. G. Rossetti, "Lilith," pastel 38in. by 33in., 50 guineas (Dowdeswell); and among the pictures G. Chambers, Off Margate, 38in. by 54in., 160 guineas (Wilkinson); two by J. Constable, Dredgers on the Medway, at Aylesford, Kent, on panel, 9½in. by 13½in., 220 guineas (Sedelmeyer); and Stonehenge, 7in. by 10½in., engraved by D. Lucas, 72 guineas (Colnaghi and Co.); J. S. Cotman, Fruit-boats on the Lagoons, Venice, 9½in. by 14in., 70 guineas (Vokins); J. B. Pyne, Afternoon near the Lago di Lugano, 23½in. by 39in., 175 guineas (Vokins); two by G. Romney, Cupid and Psyche, 50in. by 40in., 220 guineas (Sedelmeyer)—from the W. J. Long sale, 1890, 160 guineas; and study for the head of nature in the picture of "The Infant Shakespeare," 17in. by 18in., 70 guineas (Tooth); and D. G. Rossetti, "Veronica Veronese," three-quarter length of a female, in green dress, seated at a sort of cabinet, 43in. by 35in., signed "D. G. R.," and dated 1872—3,800 guineas (Agnew)—this is from the Leyland sale of 1892, when it realized 1,000 guineas, and from the Ruston sale of 1898, 1,550 guineas.

The most noteworthy and, with one exception, the highest priced "lot" in the second portion of the day's sale was a dirty-looking picture by T. Gainsborough, a portrait of a young lady in muslin dress with yellow trimming, and powdered hair, on a canvas 30in. by 25in., in which there are two large holes. This picture was offered to a Bond-street dealer by an old lady from Worthing, who thought it might be worth £5; the dealer thought otherwise and refused to purchase. It was taken to Christie's; and on Saturday bidding started at 200 guineas, and in a few seconds reached 9,000 guineas, at which it was knocked down to Mr. Charles Wertheimer, the bidders including nearly all the leading dealers present. The highest price in this portion of the day's sale was paid for a charming example of George Romney, the property of Mr. E. W. Beckett, M.P., a three-quarter length portrait of Mrs. Blair, in white muslin dress, large black hat with feathers, seated in a crimson chair, holding a piece of music, 50in. by 40in., this was started at 2,000 guineas, the next offer being 4,000 guineas, until, in about 20 bids it reached 9,400 guineas, M. Sedelmeyer, of Paris, being the purchaser. As we stated on Thursday last, Romney purchased 50 guineas for painting this portrait, in 1787-9; Mrs. Blair was a well-known society lady of the period, and is mentioned in Mrs. Delany's "Diary," Vol. VI., her town house being at 5, Portland-place, and her country residence was Castle Bromwich, Warwickshire. The companion portrait of her husband, Mr. Alexander Blair, was sold at Christie's in 1891 for 100 guineas. Mr. Beckett's property also included the following:—G. Romney, portrait of Miss Sneyd as "Serena," in white dress and mob cap with blue ribbon, seated at a table reading, 59in. by 49in.—650 guineas (A. Smith)—this portrait was engraved for one of the several editions of Hayley's "Triumphs of Temper"; T. Gainsborough, portrait of Mr. Ozier, in blue coat and vest with lace frill and powdered hair, oval, 29½in. by 24½in.—2,150 guineas (Colnaghi and Co.)—Gainsborough painted the two Oziers, father and son; that of the former, who was said never to have left his native village, was sold at Robinson and Fisher's in June, 1901, for 145 guineas; the son, whose portrait was sold as above on Saturday, inherited from his father £150,000, which he lost in about a week at Crockford's notorious gambling den; J. Hoppner, portrait of Mrs. Huskisson, in brown dress with lace frill, 29in. by 24in.—1,900 guineas (Colnaghi and Co.); and three by Sir Joshua Reynolds, portrait of Mrs. Hodges, the actress, in yellow dress, seated, holding a mask in her left hand, 30in. by 25in.—600 guineas (Farr), this is presumably the portrait sold at Christie's in 1887 for 41 guineas to "Cox"; one of the numerous portraits of Kitty Fisher, or Fischer, in white and yellow dress, holding a dove, 36in. by 28in.—500 guineas (Farr); and portrait of Mrs. Collyer, in pink and white dress with blue sash, blue ribbon in her hair, looking at a dead bird, 29½in. by 24½in.—360 guineas (Sedelmeyer), this is the frequently engraved portrait, or a version of it, painted by Reynolds in 1764.

Valle, Reginald Francis St. Pere (described in the Receiving Order
as Reginald Valle), Whitehall-court, Westminster, E.W., late
Cornhill, E.C., of no occupation.

IMPORTANT PICTURES AT CHRISTIE'S.

Messrs. Christie's rooms in King-street are now hung with remarkable pictures, which will be sold on Saturday next. To all appearance, this will be the best sale of the year, for the properties dealt with include not only Mr. Reginald Valle's French pictures of the 18th century, but a number of important English pictures from various collections, and, what are infinitely rarer, a genuine Titian and a genuine Paul Veronese. Mr. Valle's pictures have this drawback, from the point of view of the auction room—all have been recently purchased, and nearly all have been exhibited in London and at Sheffield within the last two years. Nor are all of them very first-rate examples of the masters; but still, in these days, it is not a common thing to find in one sale a group of great decorative panels by Boucher, three Lancret's, several Greuze's, a large Pater, and so on. The four Bouchers were shown at the Guildhall under the name of Madame Ridgway; the large Nattier was shown by Mr. Valle. This group of "The Comtesse de Neubourg and her Daughter" comes, we believe, with every guarantee from the family who possessed and exhibited it in Paris in 1863. The pair of small oval Lancret's are very pretty examples of his painting of children and their games; and the portraits by Largilliere, Drouais, and Pesne (the painter of the Court of Frederick the Great) are all interesting. So is the "Beggar Boy" by Greuze, a genuine and characteristic work, though not one to attract the great purses. Of Mr. Valle's English pictures, the chief is a masterpiece of D. G. Rossetti, "Veronica Veronese" (15). This is entirely free from the carelessness of execution which mars so many of this artist's later productions.

Among the English pictures belonging to other collections, the "Mr. Ozier" of Gainsborough, the fine full-length portrait of Lord Westmorland, by Sir J. Reynolds, and Romney's "Mrs. Blair" are works of great merit. With regard to the last-named, it may be mentioned that Mrs. Blair and her husband, who lived at Castle Bromwich-hall, Warwickshire, and at Beaconsfield, sat to Romney in 1787; the pictures were sent home in 1790, and the price paid for the two was 10 guineas! There are entries to this effect in Romney's MS. Diary and price book. Another graceful English picture is Sir Joshua's "Mrs. Collyer as Lesbia"; and the full-length "Miss Sneyd," a variant of the engraver Romney, is very effective. As to the Paul Veronese "Mars and Venus," it was exhibited by Lord Wimborne at the last "Old Masters," where it came upon the world as a surprise. It is a noble work, of unquestioned genuineness. The Castle Howard "Man with a Falcon," by Titian, is also a picture of a high reputation.

A RECORD ART SALE.

£105,845 REALISED ON SATURDAY

FOUR BOUCHERS FOR 22,300GS.

AN AUCTION ROMANCE.

When Boucher died, Diderot, who had so frequently assailed him, exclaimed, with some show of remorse: "J'ai dit trop de mal de Boucher: je me retracte." Many others have retracted since then. A few did at Christie's on Saturday. They had known, for example, that the four decorative panels from the Ganay and Ridgway collections were once to be bought for a few thousand francs. Not until 22,300gs had been sounded could these be released from the Vaile collection on Saturday, in a sale that was lifted into the first rank of art dispersals. In a single afternoon a catalogue of ninety odd pictures and drawings produced a gross total of £105,845 5s, £58,529 2s of which was brought by the unreserved Vaile portion. There has never been a greater day's work at Christie's. The gross aggregate of the Dudley dispersal in 1892 was £101,000; the net being returned at £99,564. Next in importance follow such well-known sales as: 1895, James Price, £87,144; 1890, Wells, £78,312; 1897, Pender, £75,916; 1885, Becket-Denison, £71,050; 1892, David Price, £69,577; 1896, Goldsmid, £67,342; 1888, Bolekow, £66,567; 1899, Fowler, £65,974; and Peel, 1900, £62,500.

Dull figures sometimes conceal a sparkling romance. There is a humble home at Worthing in which "9,000 guineas" will mean much. A short time ago a lady came up to London with a picture sadly dirty and neglected. She called at a Bond-street house, and was offered a couple of pounds for her treasure. She took it home. It came to Christie's shortly afterwards and appeared at the sale late in the afternoon on Saturday, catalogued as a "Portrait of a Young Lady," by Gainsborough. Mr. Martin Colnaghi, who looked as if he would like to indulge at once in the pastime of cleaning pictures—in which he is so celebrated a proficient—promptly said "200gs." In a few moves the game was at 4,000gs, with Mr. Sedelmeyer, of Paris, and Mr. Charles Wertheimer in the thick of it. Mr. Colnaghi joined in again, but Mr. Wertheimer could not be staved off. At 9,000gs poetic justice was done.

As observed on Saturday, the approaching sale had become the talk of the town. On the view days Christie's had never been thronged with such crowds, and when the door of the auction room was opened at one o'clock, society burst in with a really fine Rugby forward rush. Certain seats had been reserved for the big dealers, and these were patiently held by a small crowd of messenger boys. Mr. Hammen, the auctioneer, immediately got to work. Like his well-known predecessor, Mr. Woods, he is a laconic man. The occasion, however, demanded a short address, and Mr. Hammen said: "I do not often trouble you with speeches. It seems necessary, however, for me to give a few words of explanation. The Vaile collection has been brought together within the last ten years, Mr. Vaile's last purchase being as recent as July last. Owing to the death of Mrs. Vaile, the owner has decided to give up his house and live abroad. I have to announce that the sale is absolutely without reserve. The last chapter is therefore in your hands. Lot one!" Before proceeding with the details of this memorable sale, it may be stated that in addition to the names given on Saturday of well-known people who found time to visit Christie's on the view days there were also the Duke of Marlborough, Princess Henry of Pless, the Earl of Buchan, Sir G. Faudel-Phillips, Mr. Justice Bigham, Mr. J. B. Robinson, Mr. Joel, Mr. Luke Fildes, and Mr. Staats Forbes. On Saturday many well-known collectors stayed throughout the sale. Sir William Agnew made a rare re-appearance at Christie's, Mr. Imrie, of Liverpool, was present, and Mr. Blakeslee, of New York. Among others prominent in art sale circles could be discerned Mr. Locket Agnew, Mr. Morland Agnew, Mr. Gulbentini, Mr. Charles Wertheimer, Mr. Asher Wertheimer, Mr. Fairfax Murray, Mr. George Salting, Mr. Croal Thomson, Mr. A. G. Temple, Mr. Arthur Tooth, and Sir J. Tollemache Sinclair. Mr. Sedelmeyer and Mr. Seligmann made the journey from Paris.

duce nearly £50,000. The surprise of the day immediately followed, although very few persons present could be aware of the strange story in real life that saw its climax in the soiled "Gainsborough" from Worthing being hungrily fought over by long-purged experts, until Mr. Charles Wertheimer's 9,000gs silenced the tumult. It is to be feared that the publication of this auction romance will cause trouble and disappointment. All over the country owners of grimy "likenesses" done long ago by itinerant journeymen will rapturously take them down and hurry to town, only to find, alas, that they are troubling deaf Bond-street with a bootless cry.

Both at Burlington House and at Christie's Lord Wimborne's "Venus and Mars," by Veronese, or more properly, Caliali, found many votaries. There have been, however, abundant signs of late that picture-buyers shrink from acquiring even masterly triumphs of flesh-painting, and the fate of the huge canvas on Saturday was almost a foregone conclusion. Mr. Asher Wertheimer's final bid of 6,000gs can scarcely be considered as satisfying. Surely the "Venus and Mars" is a greater picture than the National Gallery "Family of Darius," purchased for £13,650, as far back as 1857 from Conte Vittore Pisani. Neither were the Dean of Wells' Westmorland portraits, by Reynolds, keenly sought after, although it is supposed that they were acquired for less sums than were offered on Saturday. In each case Mr. Martin Colnaghi was the last bidder, giving 2,100gs for the "Thomas, Eighth Earl," in rose coloured velvet, and 1,250gs for "John, Ninth Earl." The Titian "Giorgio Cornaro" confirmed this master's decline at auction, as regards his portraits of men. At one time it was the fashion to acclaim this really powerful picture, and when it hung at Castle Howard, students and amateurs made pilgrimages to view it. Some time ago it joined the New York collection of Mr. E. F. Milliken, and recently about £8,000 was offered in an American auction room, but 4,500gs (Mellor) was the limit on Saturday. Mr. E. W. Beckett, M.P., who dispersed his mediæval objects of art last year for £33,352, sent a rare company of Early English masters. It was quite in the fitness of things to find the French dealers struggling for some of these. In the Vaile sale the spectacle of English firms fighting for eighteenth century French examples had just been witnessed, and in the recent Lelong sale, in Paris, Messrs. Duveen, of Bond-street, spent nearly £80,000 in furniture and tapestries. A little retaliation was, therefore, welcome, and Mr. Sedelmeyer won Romney's "Mrs. Blair," at 9,400gs. Gainsborough's admirable "Portrait of Mr. Ozier," caused a lively competition between Messrs. Martin Colnaghi, Asher Wertheimer, and Colnaghi and Co., the last named firm making the last bid, 2,150gs. The same buyers secured Hoppner's "Mrs. Huskisson" at 1,900gs, and the other Beckett pictures were: Romney, "Miss Sneyd," 650gs (A. Smith); Reynolds, "Mrs. Hodges," 600gs (Farr); ditto, "Kitty Fisher," 500gs (ditto); and "Mrs. Collyer," 360gs (Sedelmeyer).

In the miscellaneous properties the following lots also demand notice: G. Morland, "A Gipsy Family," 310gs (Loggatt); F. Cotes, R.A., "Miss Becker," 300gs (Mr. Blakeslee, of New York); J. Stark, "A Wood Scene near Norwich," 310gs (McLean); J. Hoppner, "Mrs. Fuller," 49in by 40in, 1,350gs (Mellor), from a start of 500gs; J. Van Goyen, "A River Scene," 1632, 380gs (Asher Wertheimer); Turner, "Dunstanborough Castle," 600gs (Nottley); and a drawing by J. Downman, A.R.A., 1785, "The Hon. Mrs. Gunning," 190gs (Colnaghi and Co.). Lastly, a fine Raeburn portrait, "Miss Isabella Brown," in white frock with silver-grey waistband, 29in by 24in, was productive of some of the heartiest competition. Beginning at 300gs, Mr. George Salting struggled for a long time with Mr. Charles Wertheimer and Mr. Asher Wertheimer. He was not able, however, to withstand the challenge of Messrs. Colnaghi and Co., and had to give in at 2,600gs.

Thus closed an art sale to which in the future constant reference will have to be made. Throughout the business was carried through with commendable verve and goodwill. There has been some loose talk of late concerning the inner rings at auction. A few visits to Christie's would refresh some suspicious minds. "They arrange some things better in France," is a common bit of art jargon, but these arrangements do not include the conduct of art sales, and Parisian collectors often sigh for an hour of English auction behaviour when some commissaire-priseur is trying to rule the storm.

IN BANKRUPTCY.
A CONDITIONAL DISCHARGE.

24-1-12 IN RE VAILE.
(Before MR. REGISTRAR LINKLATER.)

This was an application for an order of discharge by Mr. Reginald Francis St. Fere Vaile, who was adjudged bankrupt on October 3, 1907, described as of 4, Whitehall Court, Westminster.

Mr. E. S. GREY, Official Receiver, estimated the liabilities at £29,736, but reported that he had recently received notice of withdrawal of a claim of £13,700 included in the £29,736. The assets had realized £40 6s. 5d., and no dividend could be paid to creditors.

The bankrupt had stated that in 1888 he went into a bill discounting and banking business carried on in Cornhill, but in March, 1903, for domestic reasons, he retired from the firm and assigned to his partners all his assets upon trust to pay out of the proceeds of realization his liabilities to the firm and his private debts. The amount realized proving insufficient, he borrowed a sum of £2,125 to make up the deficiency, and the judgment recovered in March, 1907, in respect of that sum, formed the basis of the bankruptcy proceedings. In March, 1904, he was appointed vice-chairman of Henry C. Collison (Limited), a wine merchant's business in Cape Town and Johannesburg, with branches and agencies in England. He undertook to raise money for the company's use, and acted as vice-chairman at a salary of £1,200 a year until December, 1906, when he resigned.

The only matter raised by the Official Receiver in opposition to the discharge was the insufficiency of the bankrupt's assets to pay 10s. in the pound. The bankrupt had explained that he had not previously applied for his discharge, because he hoped to submit a proposal to his creditors.

Mr. H. H. King and Mr. Vaughan-Williams appeared for creditors, and Mr. Hansell for the bankrupt.

MR. REGISTRAR LINKLATER granted the discharge subject to the bankrupt's consenting to judgment for £400 to be paid within a month.

Solicitors.—Redpath, Marshall, and Holdsworth; Dudley M. Paul; Steadman, Van Praagh, and Gaylor.

SALE OF THE VAILE AND OTHER PICTURES.

THE widespread interest which the Vaile and the other pictures excited at Christie's last week culminated on Saturday in a record sale, the ninety lots producing the splendid total of 105,845*l.* 5*s.*, an average of about 1,170*l.* per lot. The previous record was that of the Dudley sale in 1892. In the interval many other highly important collections have been dispersed, and big totals realized, but these two great sales will stand out in full relief for many years. Mr. Reginald Vaile's choice collection of sixty-two lots, for the most part of works by the French masters of the eighteenth century, has been entirely formed within the last decade. It is well known that he paid high prices for all his pictures; but it should be remembered that in recent years price is really a secondary consideration in picture collecting. The great difficulty which rich collectors experience nowadays is the initial one of inducing owners of fine old pictures to part with their belongings. As a mere money transaction, it is probable that the balance will be on the wrong side of Mr. Vaile's ledger, although he will be more than compensated by the reflection that his short career as a picture collector was a most uncommon success. As a collection his pictures were of an unusually attractive quality; the iconography of some of them has been hotly contested, and a few have been repaired, but the work has been most skilfully done, and the general quality of the pictures is as high as when they were painted. We give below a list of the principal prices realized.

Drawings: D. G. Rossetti, *Lilith*, 38 in. by 33 in., pastel, 50 *gs.* F. Walker, *The Woman in White*, 85 in. by 51 in., in black and white, done in 1871 as a poster for Wilkie Collins's novel, 40 *gs.*

Pictures, English School: G. Chambers, *Off Margate*, 38 in. by 54 in., 160 *gs.* J. Constable, *Dredgers on the Medway*, at Aylesford, Kent, on panel, 9½ in. by 13½ in., 220 *gs.* J. B. Pyne, *Afternoon near the Lago di Lugano*, 23½ in. by 39 in., 175 *gs.* G. Romney, *Cupid and Psyche*, 50 in. by 40 in., 200 *gs.* D. G. Rossetti, *Veronica Veronese*, 43 in. by 35 in., 3,800 *gs.*

Dutch School: J. D. de Heem, *A Basket of Fruit and Dead Game on a Table*, 37½ in. by 41½ in., 125 *gs.*

French School: *Portrait of a Lady*, in white dress with blue robe, 38 in. by 30 in., 115 *gs.*; *A Girl*, in white dress in grey hat, oval, 23 in. by 19 in., 110 *gs.* F. Boucher, *Diana Reposing*, 29 in. by 38 in., signed and dated 1748, 3,000 *gs.*; *The Triumph of Amphitrite*, oval, 39 in. by 56 in., 340 *gs.* J. S. Chardin, *Le Château de Cartes*, 25 in. by 34 in., from the Salon of 1741, 200 *gs.*; *The Young Princesses*, 28½ in. by 23½ in., 260 *gs.*; *Still Life*, 14½ in. by 18 in., 165 *gs.* F. H. Drouais, *Madame du Barry*, oval, 27 in. by 22 in., 2,000 *gs.* J. H. Fragonard, *Le Baiser Gagné*, 21 in. by 25 in., 320 *gs.*; *A Head of a Young Girl*, a miniature on ivory, 2½ in. by 2 in., 510 *gs.* J. B. Greuze, *The Two Sisters*, 23 in. by 28½ in., 310 *gs.*; *Adoration*, 18 in. by 14½ in., 310 *gs.*; *The Unhappy Family*, 28 in. by 37 in., 300 *gs.*; *The Beggar Boy*, 25 in. by 20½ in., 195 *gs.* J. J. Henner, *An Alsatian Lady*, in black, on panel, 13½ in. by 10 in., 125 *gs.* J. B. Huet, *A Pastoral*, 32 in. by 28 in., 410 *gs.* N. Lancret, *Strolling Musicians*, 28 in. by 34 in., 2,500 *gs.*; *Find the Handkerchief*, 24 in. by 21 in., 850 *gs.*; *The Seesaw*, 24 in. by 21 in., 800 *gs.* R. de Largillière, *M. de Noirmont*, 54 in. by 42 in., 2,500 *gs.*; the companion portrait of *Madame de Noirmont*, 1,250 *gs.*; *Marquise de Vandernesse*, 50 in. by 38 in., 600 *gs.* Madame Vigée Le Brun, *The Artist's Daughter*, pastel, 17 in. by 13 in., 95 *gs.* C. van Loo, *Portrait of a Lady*, in orange dress, 40 in. by 38 in., 380 *gs.* J. B. van Loo, *Madame Favart*, the actress,

32 in. by 25 in., 950 *gs.* J. M. Nattier, *Countess de Neubourg and her Daughter*, 58 in. by 44 in., signed and dated 1749, 4,500 *gs.* J. B. Pater, *Pleasures of the Country*, 35 in. by 44 in., 2,000 *gs.*; *Fête Galante*, 21 in. by 26 in., 160 *gs.*; *Le Mari Cocu et Battu*, an illustration to *La Fontaine*, 17 in. by 21 in., 100 *gs.* A. Pesne, *Princesse de Couslande-Graft*, 32 in. by 25 in., 500 *gs.* L. Tocque, *Portrait of a Lady*, in white muslin dress, 35½ in. by 28 in., 820 *gs.* L. R. Trinquesse, *Le Serment d'Amour*, 25 in. by 20 in., 360 *gs.* A. Vestier, *Portrait of a Lady*, in white dress with muslin sleeves, 35 in. by 28 in., 750 *gs.* A. Watteau, *Mlle. Harenger*, 24 in. by 20 in., 220 *gs.* Four large decorative panels by F. Boucher: *The Fortune-Teller*, 124 in. by 72½ in.; *The Love Message*, 123½ in. by 73½ in.; *Love's Offering*, 123½ in. by 72 in.; and *Evening*, 124 in. by 71½ in., signed and dated 1757, 22,300 *gs.* Mr. Vaile's collection realized 58,529*l.* 2*s.*

The miscellaneous properties included the following. Drawing: J. Downman, Hon. Mrs. Gunning (*née* Bridgman), 8 in. by 7 in., 1785, 190 *gs.* Pictures: Titian, *Giorgio Cornaro*, 43 in. by 38 in., painted about 1522, signed, from the Castle Howard collection, 4,500 *gs.* Veronese, *Venus and Mars*, 79½ in. by 62½ in., signed, from Lord Wimborne's collection, 6,000 *gs.* M. Geerarts, *William Cecil, Lord Burleigh* (not Robert Cecil, Earl of Salisbury, as catalogued), 44 in. by 34 in., 100 *gs.* J. van Goyen, *River Scene*, with windmill, 44 in. by 70 in., signed and dated 1632, 380 *gs.* Sir J. Reynolds, *Thomas, eighth Earl of Westmorland*, 94 in. by 58 in., 2,100 *gs.*; *John, ninth Earl of Westmorland*, 94 in. by 58 in., engraved by R. B. Parkes, 1,250 *gs.*; Mrs. Hodges, the actress, 30 in. by 25 in., 600 *gs.*; Kitty Fisher, 36 in. by 28 in., 500 *gs.*; Mrs. Collyer, 29½ in. by 24½ in., 360 *gs.* G. Romney, Mrs. Blair, 50 in. by 40 in., 9,400 *gs.*; Miss Sneyd as *Serena*, 59 in. by 48 in., 650 *gs.* J. Hoppner, Mrs. Fuller, 49 in. by 40 in., 1,350 *gs.*; Mrs. Huskisson, 29 in. by 24 in., 1,900 *gs.* F. Cotes, Miss Becker, of Faringdon, Berks, 87 in. by 55 in., 300 *gs.* T. Gainsborough, *Portrait of a Young Lady*, in white muslin dress, 30 in. by 25 in., 9,000 *gs.* (this is the picture which is said to have been offered to and refused by an Old Bond Street picture dealer for 5*l.*); Mr. Ozier, in blue coat and vest, 29½ in. by 24½ in., 2,150 *gs.* Sir H. Raeburn, Miss Isabella Brown, 29 in. by 24 in., 2,600 *gs.* G. Morland, *A Gipsy Family*, with a donkey at the edge of a wood, 27 in. by 36 in., 310 *gs.*; *The Thatcher*, 24½ in. by 29½ in., engraved by W. Ward, 150 *gs.* J. M. W. Turner, *Dunstanborough Castle, morning after a storm*, 18 in. by 27 in., engraved by R. Brandard, 600 *gs.* J. Stark, *Woody Scene near Norwich*, with pool and figures, on panel, 18½ in. by 22 in., 310 *gs.* P. Nasmyth, *A Woody Landscape*, with cottages, figures, pool, and boat, on panel, 9 in. by 11½ in., 190 *gs.* W R Altan 30-5-03.

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